

Fanshawe College Fine Art

Graduation Exhibition 2012



Search

Visual Art



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Graduation Exhibition 2012

Fanshawe College Fine Art Program

The ARTS Project
April 11 - 21, 2012

Opening Reception: Saturday April 14, 2012
7pm - 10pm

Guest Speaker:
Greg Murphy
Dean, School of Media, Art and Design at Durham College,
Oshawa

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Coordinator's Remarks

This landmark event celebrates the fortieth graduation exhibition of Fine Art at Fanshawe College, and the third to be held at The ARTS Project. Guest speaker Greg Murphy, former Chair of Contemporary Media at the college, is now the Dean, School of Media, Art and Design at Durham College, Oshawa. His remarks will address the nature of post-secondary art education and the accomplishments of this program.

The work shown is the result of an intense three-year period of study. The program's philosophy is structured around a 'hands-on' studio approach to art education. In first and second year, students are instructed in painting, drawing, sculpture, printmaking, video, photography, art history and interdisciplinary studies, as well as supporting courses in general education. In third year designated studio spaces provide the critical opportunity to develop highly individual bodies of work. Working within a tutorial system, students focus on independent studio practice while beginning to understand the implications of what it takes to be a professional artist.

Graduates, now more than ever, know of the complexities and rewards that lie ahead. On behalf of the staff and faculty, we wish them well as they meet these challenges.

*Tony McAulay
Coordinator, Fine Art*

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Alexandria Whatley

1 2 3 4 5 6 7 8 9 10

Portraits created through elaborate graphite drawings make visible life stories. Elderly subjects are drawn in detail to amplify the facial features, hair, clothing, and ultimately personality. The process of aging and time is revealed.

Lost Girl
graphite on paper
66 X 50 cm
2011

Go 1 2 3 4 5



Grandpa's Smile
graphite on paper
49 X 41 cm
2012

oooooogle > 6 7 8 9 10 Next



If these Wrinkles Could Talk
graphite on paper
78 X 61 cm
2012

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Ashley Gerencser

Albert Einstein

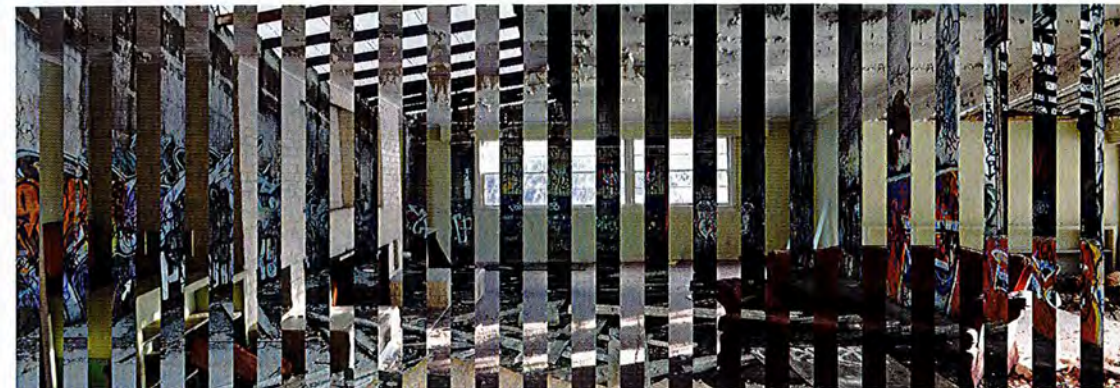


Digitally manipulated photos of abandoned buildings and junkyards are juxtaposed in strips that are laid side by side to create a single image. These strips are arranged in patterned sequences such as vertical stripes, concentric circles or squares, and zig-zags. Selective interruptions in the pattern sometimes elevate the subject.

Black & White & Colour (detail)
digital print
29 X 90 cm
2012

Go

1 2 3 4 5



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Graffiti and the Abandoned Living Room
digital print
29 X 90 cm
2012



Construct, Deconstruct
digital print in lightbox
18 X 65 cm
2012

Levels
digital print
68 X 100 cm
2012

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Becky Wilson

www.beckywilsonart.com



Stacked layers of wood with finely sanded surfaces are assembled in progressive stages. These sculptures suggest natural rock formations. The pure forms are sometimes disrupted with other materials.

Anticipation
wood and dowels
81 X 17 X 15 cm
2012

Go o o o o o
1 2 3 4 5



Trepidation
wood and foamboard
variable dimensions
2012

o o o o o g l e >
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Chantal Adam

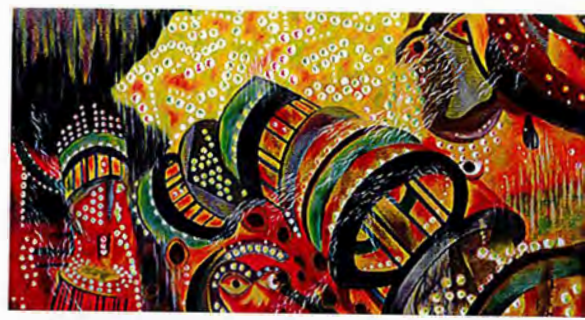


An intuitive approach to painting leads to a merging of either, free-form shapes and curvilinear brush-strokes or, imagery from diverse sources. Energetic marks invoke a feeling of movement, while delicate lines illustrate texture.

Fabula
acrylic, watercolour and paper
on canvas
71 x 50 cm
2012



Dénouement
watercolour, acrylic and paper on canvas
152 x 122cm
2011



Circus Friday
acrylic on canvas
33 x 63 cm
2012



Puppet (detail)
acrylic on canvas
182 x 61 cm
2012



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Charlene Otto

1 2 3 4 5



The weave of denim is echoed through coloured lines. New patterns emerge through a delicate and meticulous system of painting which plays with the warp and weft of the fabric.

Weaving 1 (detail)
acrylic on denim
76 X 76 cm
2011

Go o o o o o
1 2 3 4 5

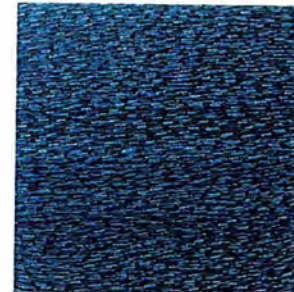


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Singular Threads
acrylic on denim
76 X 76 cm
2011

Ocean Weave
acrylic on denim
76 X 76 cm
2011

Luminosity
acrylic on denim
100 X 100 cm
2012



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Cheryl Bender



Digitally constructed images developed from the alt codes for computer symbols morph into a series of graphic designs for silkscreen works. Printed on paper or plexiglas, the images are further transformed into sculptural formations that become ambiguous, therefore perceptually intriguing.

The Experience
silkscreen print on stonehenge
76 X 56 cm
2012

Go o o o o o
1 2 3 4 5



o o o o o g l e >
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The Experience
silkscreen print on stonehenge
76 X 56 cm
2012

The Experience
silkscreen print on plexiglas
20 X 20 X 15 cm
2012

The Experience
silkscreen print on plexiglas
48 X 90 X 50 cm
2012

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Chloe James



Acrylic paint skins are peeled from glass surfaces and become the medium to be manipulated on the canvas. Intricate patterns from cut, folded, layered, rolled, and textured paint skins determine interlocking forms. Illusionary and physical, these paintings imply fact and fiction.

Reproduction (detail)
acrylic on canvas
60 X 60 cm
2012

Go o o o o o
1 2 3 4 5



Huron I
acrylic on canvas
75 X 30 cm
2012



Huron II
acrylic on canvas
75 X 30 cm
2012



Exposed
acrylic on canvas
45 X 30 cm
2012



Reproduction
acrylic on canvas
60 X 60 cm
2012

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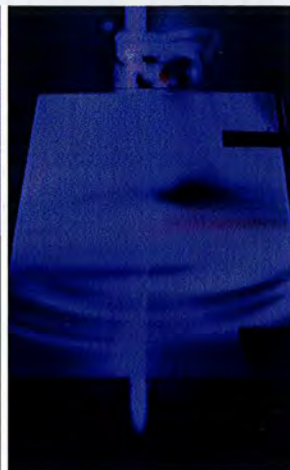
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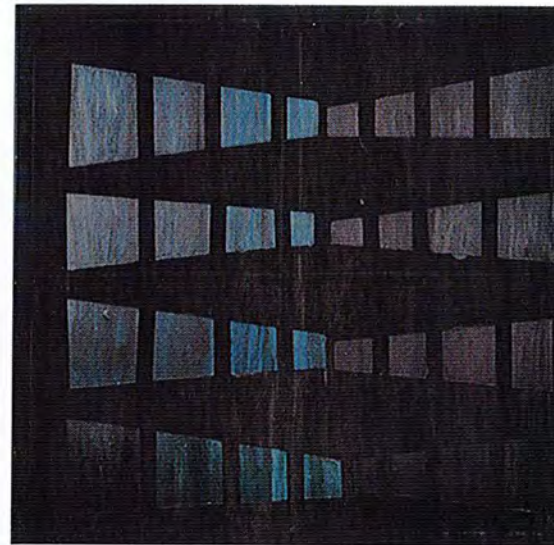
Gordon Sands

1 2 3 4 5

The subject of these paintings is the urban environment. There is an emphasis on the aesthetic beauty of these structures. An interest in the spirituality that exists in all man-made structures is a focus of suggestion.

Untitled
102 X 4 X 6 cm
acrylic, fabric, lightbulbs
2012

Go o o o o o
1 2 3 4 5



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Out my window
acrylic on canvas
48 X 48 cm
2012



Untitled
36 X 36 cm
acrylic on canvas
2012

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Any duration

Short (0-4 min.)

Medium (4-20 min.)

Long (20+ min.)

Any time

Past hour

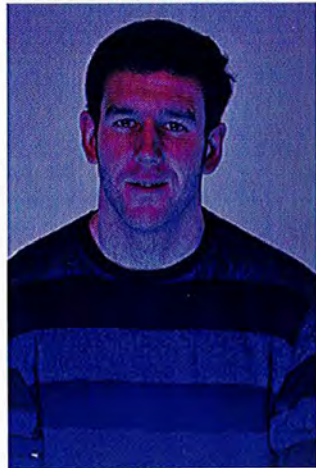
Past 24 hours

Past week

Past month

Past year

Custom range...



Clay or plaster sculptures are placed in water-filled aquariums. These then slowly deteriorate and this process is recorded on video. Placing subjects such as buildings and body parts within water and having them disintegrate provokes anxieties.

Jake Odin Zintel

1 2 3 4 5

Self-Portrait
plaster in water
21 X 16 X 7 cm
2012

Go o o o o o
1 2 3 4 5



o o o o o g l e >
6 7 8 9 10 Next

Eschatology II
video stills
5 mins.
2012



Deconstructivist
video stills
10 mins.
2011

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James Masse



White foamcore defies gravity in awkward eclectic compositions. These sculptures suggest the erratic nature of today's popular culture rather than art historical references. They are focused on nonlinearity, the subconscious manipulation of intuitive forms, and the automatic principles found in chaos theory.

Half the Woman it used to be
foamcore
79 X 49 X 48 cm
2011

Go o o o o o
1 2 3 4 5



o o o o o g l e >
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Swamp Villa
foamcore
53 x 52 x 49 cm
2012



Eyesore
foamcore
32 x 95 x 57 cm
2011

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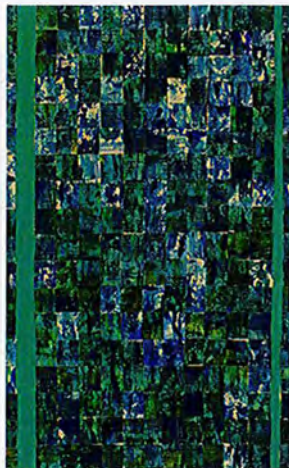
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Jenn Cartlidge

AAAAAAAAAAAAAAAA



Small squares cut from monotype prints are collaged onto board in ordered patterns. Abstract marks in some of these collages are enlarged in charcoal drawings. The repeating of patterns is an emphasis.

Shattered Ice
mixed media on foam board
49 X 38 cm
2012

Go

11 12 13 14 15



oooooogle >
16 17 18 19 20 [Next](#)

Abstract Square 1
mixed media
50 X 50 cm
2012



Abstract Square 2
mixed media
50 X 50 cm
2012

Terrestrial Sphere
mixed media on foam board
40 X 40 cm
2012

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Jenn Maguire



Drawings, paintings, mixed media works on canvas, and video installation have been the outlet for exploring current social issues in the local, national and international media.

Coming Forward
mixed media on canvas
90 X 90 cm (each panel)
2011

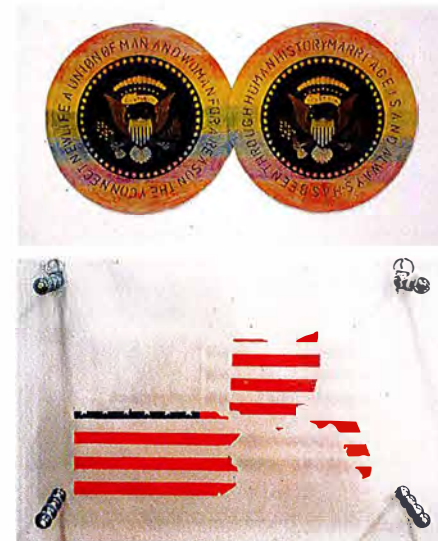
Go 11 12 13 14 15



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Broken Trust (detail)
acrylic on plywood
28 X 35 cm (each panel)
2012

Corrupt Campaign
mixed media on board
56 X 110 cm
2012



The Key to Victory
ink on plexiglas
31 X 49 X 18 cm
2012

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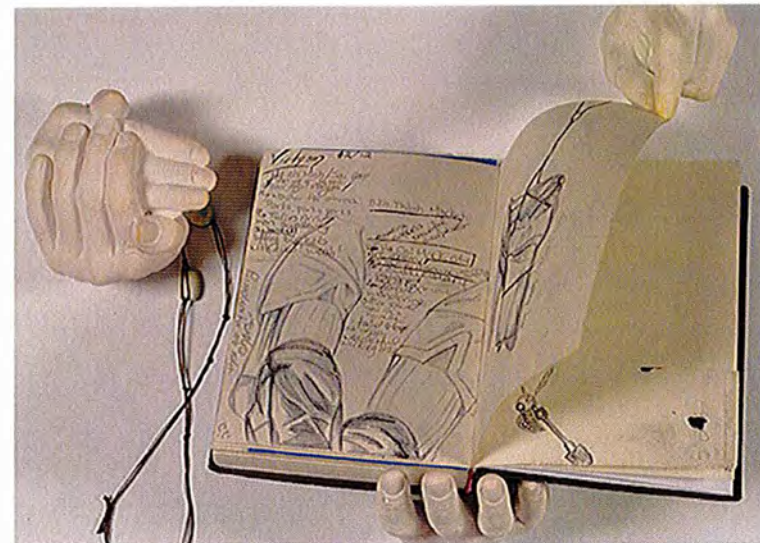
Jes Bedard



Sculptures represent the cultural differences of first-hand experiences from travel. Using plaster and found objects, the series references travel maps and the simple hand gestures used to overcome language barriers.

Bond
plaster
14 X 14 X 10 cm
2012

Go o o o o o
11 12 13 14 15



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16 17 18 19 20 [Next](#)

Habits
plaster and mixed media
60 X 50 X 15 cm
2012

Mindless Courtesy
plaster and currency
14 X 30 X 15 cm
2012

Grounded Luck
plaster
14 X 10 X 15 cm
2012



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Jess Kicks



The works are an exploration of the versatility of acrylic paint. By using the medium in an unconventional way, a relationship between synthetic skins of paint and human skin is created. The works address how such surfaces can be both resilient and fragile.

Cover Me (detail)
acrylic on canvas
138 X 46 X 5 cm
2012



A Strange Compulsion
acrylic and varnish on plexiglas
35 X 35 cm
2012



Incompleted
acrylic and video projection on canvas
60 X 90 cm
2012

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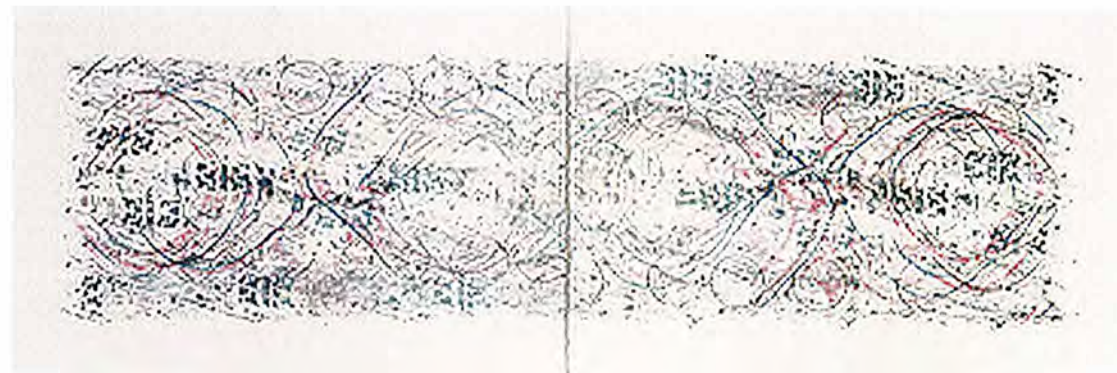


Jon Ollson



Sculptural assemblages of found materials (bicycle parts and twine) are used as collagraph plates from which to print individual images on paper. Multiple images from a single matrix are also displayed together to form a single work. Masks made from twine extend this practice.

Wrapped Up
collagraph on paper
112 X 38 cm
2012



Remaining Pieces
collagraph on paper
56 X 38 cm
2011



Trophy
twine, deer antlers
36 X 40 X 8 cm
2011

Bird Mask
twine, wire
48 X 15 X 7 cm
2011

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Josh Douwes



Photoshop is used to manipulate photographs of plastic bags creating digital prints. These are either used as a source for pen and ink drawings or made into light projections. The delicate contortions of the plastic bags are contrasted with hard-edged objects to generate ambiguous hybrid compositions.

Floating Bag
digital photograph
15 X 11 cm
2011

Go 11 12 13 14 15



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Direction, Dimension, and Depth
ink on paper
51 X 32 cm each
2012

Strike
digital projection
dimensions variable
2012



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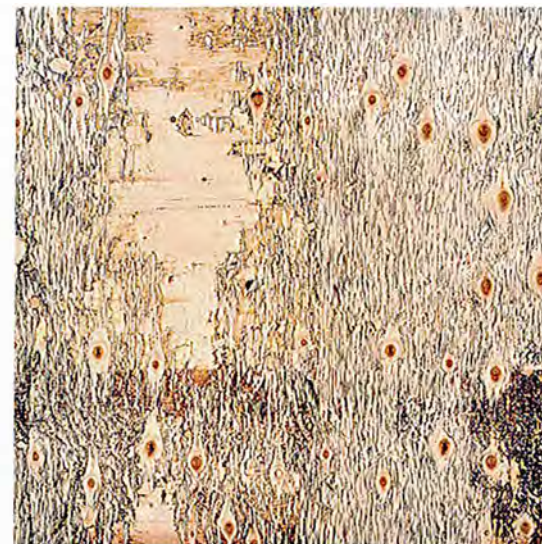


Katie Goepen

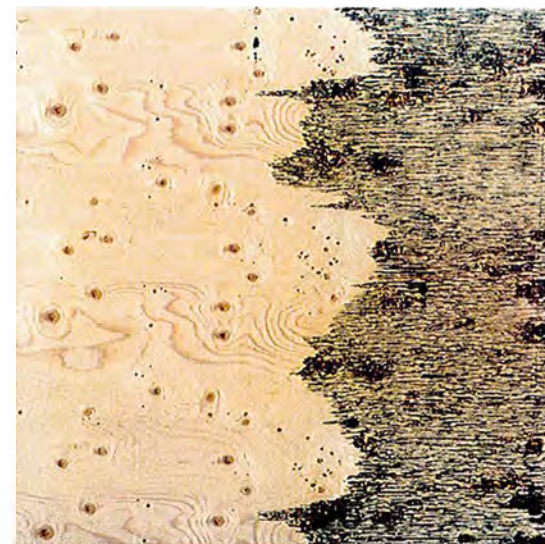


Sheets of plywood inspire a carving process that uses chisels to reveal natural tones below the material's top layer. Found markings, blemishes, and knot placement on these boards establish an intuitive direction for the composition.

Over my Dead Body (detail)
plywood
75 X 123 cm
2011



Codex
plywood
121 X 121 cm
2012



Where You End, And I Begin
plywood
121 X 121 cm
2012



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Kay Gunn

XXXXXXXXXX



- Etching, drypoint, inking, and printing process
- excessive dark ink to cover image
- plates are printed in multiple layers
- shifted placement of plates on paper
- untraditional wiping techniques
- contour drawings of hands and faces
- intuitive approach

Ink Narrative
monoprint on Japanese paper
52 X 48 cm
2012

Go



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Ink Narrative
monoprint on Japanese paper
58 X 82 cm
2012

Ink Narrative
monoprint on Japanese paper
52 X 48 cm
2012

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Lacey Shepley

11 12 13 14 15

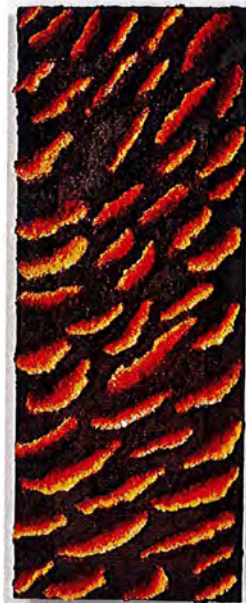


These relief paintings use sawdust with acrylic paint to play on the idea of natural materials in combination with synthetic materials. Starting with sculptural organic forms, the work gradually becomes saturated with vibrant colours through a cumulative process of coating the raw material.

Sound
acrylic and sawdust on wood
30 X 40 cm
2012

Go

11 12 13 14 15



Ripples 1
acrylic and sawdust on wood
132 X 45 cm
2012



Ripples 2
acrylic and sawdust on wood
132 x 45 cm
2012

Splat
acrylic and sawdust on wood
76 X 76 cm
2012

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Melanie Gervais

WAAAAAHHHHHHHHHH



The repetition of whimsical free-form shapes developed on flat coloured grounds characterize these small acrylic paintings. Patterns appropriated from textile sources are applied using the techniques of dry brush, blending, scraping and impasto to create abstract compositions.

Tangled Embrace
oil and acrylic on canvas
71 X 91 cm
2011

Go

21 22 23 24 25



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26 27 28 29 30 Next

Imprints
acrylic on canvas
91 X 71 cm
2012



A Moment in April
acrylic on canvas
41 X 41 cm
2012

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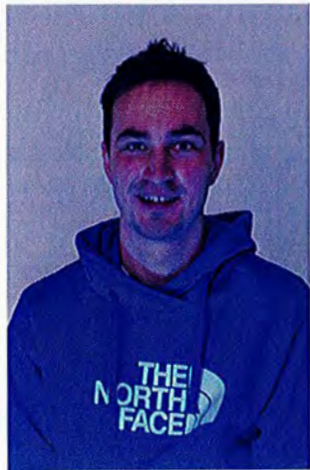
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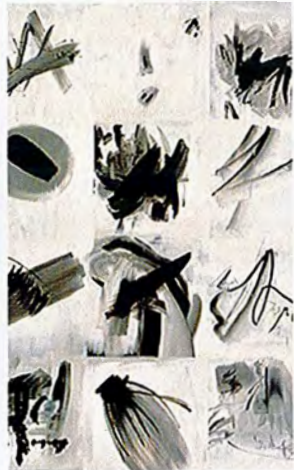
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Peter Gelinas

WTFHLLGTHHABHBBHLLH



Looking at artists' work then sampling and absorbing a variety of styles and subject matter has been the focus of the work.

Untitled
acrylic on canvas
100 X 75 cm
2011

Go

21 22 23 24 25

Painting



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Untitled
acrylic on canvas
120 x 120 cm
2012



Untitled
acrylic on canvas
diptych, each panel 37 X 37 cm
2012

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Renata Zaprucki

Www.renatazaprucki.com

Fantastical figures are illustrated in drawings, paintings, and digital prints. Through simplification of subject and exclusion of background, the viewer is forced to focus on the isolated figure. Aesthetic choices emphasize line, colour, and particular objects in relation to the figure.

A Little Heartbeat
digital print
28 X 43 cm
2011

Gooooo

21 22 23 24 25



oooooogle >

26 27 28 29 30

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Little Earthquakes
digital print
43 X 28 cm
2012



Pretty Little Things 1,2,3,4
coloured pencil and graphite on paper
21 x 15 cm (each)
2012

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Robyn Somerville

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Simple designs or symbols from popular culture are printed repeatedly using lino blocks on a variety of found surfaces that have been cut into strips, which are then realigned. The shifting of image conveys the ever-changing meaning or translation of signs in contemporary culture.

Thank You For Not Smoking 1
lino print and acrylic on pressboard
101 X 49 cm
2012

Gooooo
21 22 23 24 25



oooooole >
26 27 28 29 30
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Shifted Woman
lino print on wood
49 X 27 cm
2012



Shifted Man
lino print on wood
49 X 27 cm
2012

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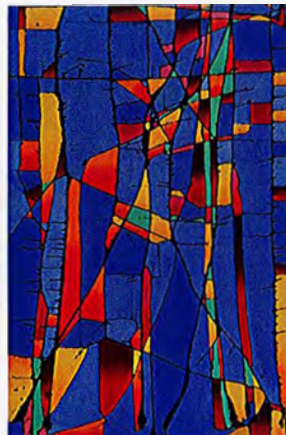
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Saffira Vandermark

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Focusing on the relationship of colour and line, these paintings are balanced by uniting both complementary and contrasting elements.

- two types of processes
- controlled
- spontaneity and chance
- stretched and un-stretched canvas
- acrylic, permanent marker, ink, water

Maar Dala
acrylic on canvas
106 X 50 cm
2012

Go o o o o o
21 22 23 24 25

o o o o o g l e >
26 27 28 29 30 Next



Desperado
acrylic on canvas
106 X 62 cm
2012



Rock the Casbah
acrylic on canvas
107 X 50 cm
2012



Silence 3
acrylic and marker on canvas
60 X 25 cm
2012

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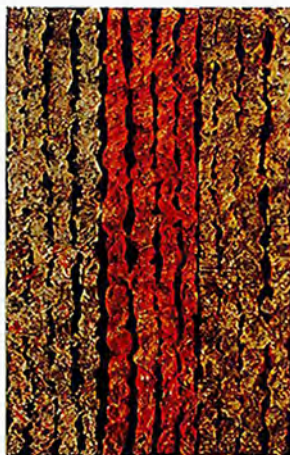
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Sam Couto



Relief paintings are constructed by applying pollyfilla on board. Abstract forms are created with a textured surface on which paint is applied. Aesthetic choices are based on source images of geological formations and eroded landscapes.

*The Destruction of Mountains
Over Time*
polyfilla and acrylic on wood
152cm X 91cm
2011



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The Coiling Current 2
polytilla and acrylic on board
120cm X 67cm
2011

Tectonic Forces
polyfilla and acrylic on board
122cm X 122cm
2011

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Sam Gordon



It's not a matter of painting the place as it looks, but painting the feeling of being in that place. To translate the wholeness of nature onto canvas connects the message and spirit to the creation.

Lonsdale Ontario (detail)
acrylic on canvas
183 X 214 cm
2012

Go 21 22 23 24 25



Along the Thames
acrylic on canvas
153 x 122 cm
2012



Lonsdale Ontario (detail)
acrylic on canvas
183 x 214 cm
2012

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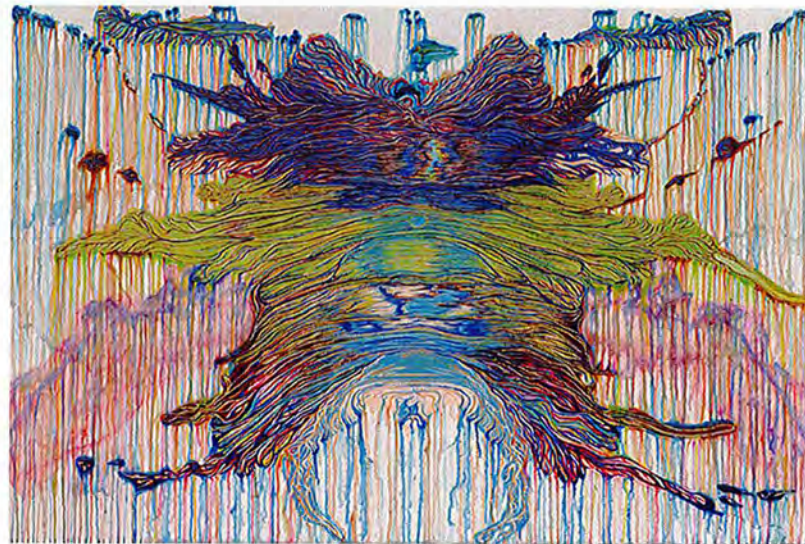
Sarah Heuninck



The mind is left to perceive and discover recognizable images in the paintings. What begins as randomly generated forms is methodically altered to create a balanced whole. The symmetrical halves are never identical.

Reflective Consciousness
Ink on canvas
51 X 40 cm
2011

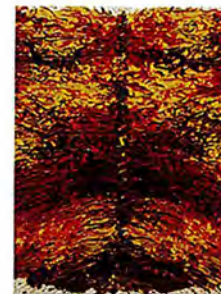
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Cognitive Muse
acrylic on canvas
122 X 183 cm
2011

Variable Elements
acrylic on canvas
41 X 31 cm (each panel)
2011



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Siobhan Bray



Drawings and sculptures convey the genocidal conflict in Myanmar (Burma) in Southeast Asia. Realistic charcoal drawings from personal and media sources experiment with cropping and composition to produce hybrids of implied meaning.

Bathe
graphite and charcoal on paper
75 X 55 cm
2012



Untitled
charcoal on bamboo paper
54 X 75 cm
2012



Old Soldier
charcoal on bamboo paper
54 X 75 cm
2012



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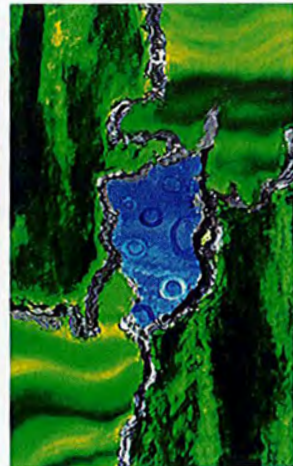
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Stefan Hartman

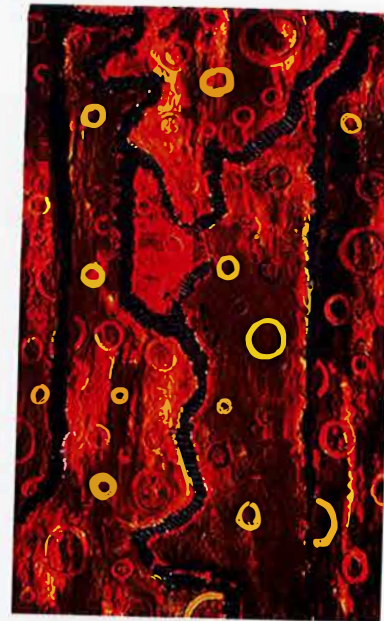


Abstract paintings are made through investigating the phenomena of nature. Images of moving water, molten lava and lush earth are translated and enjoyed through the tactile properties of the medium.

Earth Gate
oil and acrylic on canvas
120 X 80 cm
2012

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Painting

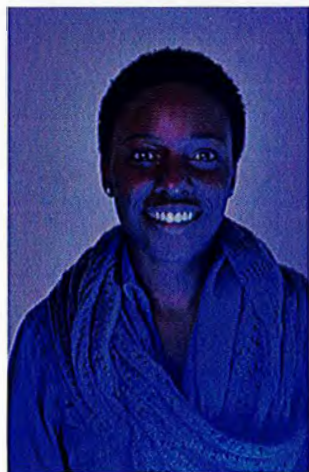


Infernal Decor
acrylic on canvas
80 X 50 cm
2012

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26 27 28 29 30
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Boreas
oil and acrylic on canvas
30 X 30 cm
2012



Tafadzwa Maposa

WAFMAN@MANICOM

African masks are believed to depict the face of gods and spirits. It is alleged that the ancestor's spirit possesses the one wearing the mask. These drawings and sculptures, presented in a gallery context, become disconnected from their original meaning and purpose.

Untitled
digital print
28 X 21 cm
2012

Go

Drawing Sculpture



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Ulekile
yarn, wood beads, plaster, seed beads
29 X 24 cm
2012

Noble Savage
pencil on stonehenge
47 X 38 cm
2012

Muti-Usina-Zita
plaster, kanekalon fiber, yarn, wood beads
45 X 21 cm
2011

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Tricia Colvin

IThVhKlRm0tHm1tHh

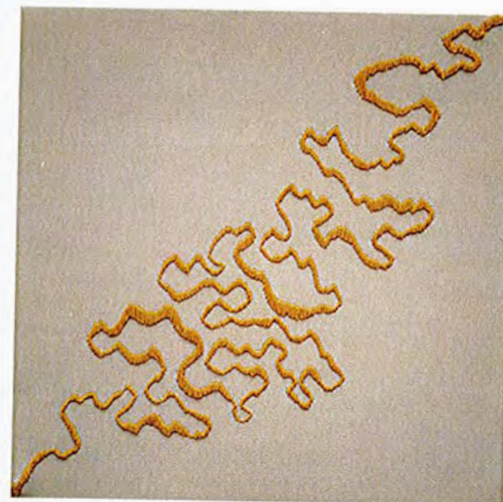


The work centers on the concept of a single obsessive line, sometimes implied but never broken. Originally the line was explored in wood carvings, then migrated to paper and later was stitched or braided on fabric. Contrasting colours in earlier works later yielded to more subtle hues.

Untitled
embroidery floss on fabric
27 x 27 cm
2012

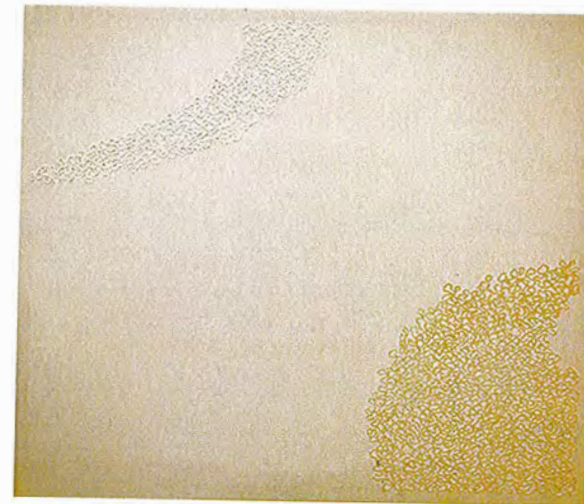
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31 32



Untitled
embroidery floss on fabric
27 x 27 cm
2012

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Subtle Enough
embroidery floss on fabric
57 x 67 cm
2012

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